

ing or \$1 seat at a theater, but he has not lost the desire for entertainment, and the cinema palaces which show American made pictures to a large extent are always full. On a recent bank holiday a West End theater where an excellent play was being produced was almost empty, while a new cinema at Acton was jammed with 3,000 people. More and more London theaters may have to follow Oscar Hammerstein's London Opera House in Kingsway, which is now the Stoll Moving Picture Theater.

Few Offerings Will Be Found By American Tourists

Americans visiting London this summer will find that the theaters have but little to offer them. Several of the musical comedies already have been produced in New York, and there are few notable plays among the English productions. "A Bill of Divorcement" continues at St. Martin's Theater, Somerset Maugham's "The Circle" has been successful at the Haymarket. Miss Peggy O'Neill is in the second year of "Paddy the Next Best Thing" at the Savoy. Musical plays include "The Naughty Princess" at the Adelphi, "A Little Dutch Girl" at the Lyric and the American plays, "Love Among the Ruins" at the Lyric, "The Paint Pot," a comedy in an English setting, is at the Aldwych, where, due to the coal strike and transportation cuts, the curtain falls at 10:15 p. m. "Don Q," a Spanish romance, is at the Apollo. The Scottish Players are at the Kingsway in a Scotch comedy with an American title, "Hunky Dory." "Emma," a new comedy, is at St. James's, and Gerald Du Maurier's thrilling "Bulldog Drummond" at Wyndham's Theater. "The Savage and the Woman" is an American melodrama at the Lyceum; José Collins is in "Sibyl" at Daly's. "Count X" is at Garrick's; "A Night Out" at the Winter Garden; Ethel M. Dell's "The Knave of Diamonds" at the Globe. The Duke of York's has "The Tartan Peril," and the Strand a comedy, "The Safety Match." These plays, with a few revues, two revivals—Matheson Lang's production of "The Wandering Jew" and Cyril Maude in "Grumpy"—"Othello" at the Court, London's Grand Guignol horror plays, the Shaw theater at Hampstead and the music halls, complete the program of London's summer theatrical offerings.

In Picture Theaters

ASTOR—"The Four Horsemen of the Apocalypse" enters the last week of its engagement.

CAPITOL—"Without Benefit of Clergy," the first Rudyard Kipling story produced by Pathé, is the feature film. Virginia Brown Faire as Ameerah is supported by Thomas Holding and Evelyn Selbie. Sascha Jacobson, the violinist, returns as the chief attraction of the music program, and Joseph Sheehan, of the Savage and Boston English Opera companies, has been added to the soloists. Rimsky-Korsakoff's "Eastern Romance" will be played as a prologue to the Kipling picture.

CENTRAL—"A Connecticut Yankee in King Arthur's Court," the Fox production, continues.

CRITERION—"The Golem," written and directed by Paul Wegener, who also plays the title rôle, begins an extended engagement. The picture is based on an ancient Jewish legend and the scenes are laid in the ghetto of Prague, Bohemia. Atmosphere is added by the music, which ranges from religious chants of the thirteenth century to modern Jewish compositions. A Benda mask dance by May Kitcher Cory, the third of the series of Tony Sarg's cartoons and a Prizma scenic complete the program.

FORTY-FOUR—"Way Down East," the D. W. Griffith production, continues.

FRAZEE—"Headless Moths," the Cosmopolitan film with Audrey Munson, begins a summer run.

HIPPODROME—"The Twice Born Woman," a Malcolm Strauss feature picture, begins a summer engagement next Wednesday.

LYRIC—"The Queen of Sheba," the Fox feature, continues.

PARK—"Over the Hill," a feature, continues.

RIALTO—"Appearances," a Donald Crisp production for Famous Players-Lasky-British Producers, is the feature. David Powell, an American actor, and Mary Glynn, English screen star, head the cast in this knoblock play. A Buster Keaton comedy, "The Haunted House," is also on the bill. The music program has "Faust" selections as overture and Rubinstein's "Kammermusik-Ostrow" for the organ solo. Joseph Littau assumes his new honor of conductor of the Rialto orchestra.

RIVOLI—William A. Brady's film production of his own play "Life," with Jack Mower, Arline Pretty, Rod La Rocque and Nita Naldi in the leading rôles, is the feature. "Society Dogs," a Universal comedy, is on the program also, and a Benda mask dance, with Desha, Paul Oscar and Vera Myers. The overture is Liszt's Thirteenth Hungarian Rhapsody and the organ solo the Intermezzo from "Cavalleria Rusticana."

STRAND—"Sowing the Wind," with Anita Stewart as star, is the feature film. "The Skipper's Narrow Escape," a new "Toonerville Trolley" comedy, and "Skipping the Pen" are other attractions. "Andromeda and the Storm King," a special overture arranged by Ross Jungnickel, is the feature of the music program.

"Find the Woman."

Eileen Huban
Eileen Huban will be seen in "Find the Woman," the Arthur Somers Rowe story now being filmed by Cosmopolitan. Doty Hobart, who wrote the scenario for the successful "The Woman God Changed," has done the continuity for "Find the Woman." Others in the cast are Norman Kerry and George MacQuarrie. Tom Turris is the director.

In the Broadway Picture Houses



Medieval Ghetto the Center Of Action in "Golem" Film

Nobody ever lived in a ghetto like the one pictured in "The Golem," the European picture which Hugo Riesenfeld has prepared for presentation at the Criterion Theater. If the Jews had possessed a place so rich in art as that produced by Paul Wegener some thing probably would have seized it for his palace. Yet the ghetto built as a stage setting for "The Golem" does give the impression of a home for the Jews in the Middle or Dark Ages—does present a picture of their existence in those days.

It is a bizarre creation, this ghetto that Wegener had constructed. Two things stand out—a wall of tremendous size, with a gate so huge that a cart could on horseback look like a pygmy as he rides through it to tell the Jews of their coming doom. The other is a tower—a leaning, tottering thing that stands out in its impressionistic way as a symbol of the life of the Jew in that period, always on the verge of destruction. This tower, commanding the only road that leads into the restricted section, served a double purpose. It enabled the Jewish watchman to keep track of those who left the walled town and also to see that the gates were closed when a menacing mob appeared, not an unusual condition. Both watches were necessary, for Jews were not allowed to stay in the non-Jewish part of the city after sundown, and failure to observe that rule resulted in punishment not only for the offender, but for all his co-religionists.

Arabic Design
In Houses of Ghetto
The houses in that ghetto of "The Golem" are Arabic and Moorish in original design, variegated in their colors and dilapidated—tottering and yet bearing an appearance of majesty. Walls, gates, towers and houses all tell the story of the time.

Paul Wegener, one of Europe's well known screen actors, directed the picture and took the part of the clay figure brought to life by cabalistic rites. Many inquiries have come regarding the golem. Its definition is simple. It means an inanimate creation in the likeness of a human being, a statue. In Jewish slang it means a stupid person, a "dummy." The latter word probably is the most nearly correct definition.

As a story "The Golem" is a photograph of Jewish hopes and Jewish despair in the darkest period of the existence of that race.

In the fourteenth century the Jew was a chattel. He lived in a ghetto, on the sufferance of a king, or a duke, or a robber baron. He could not leave the ghetto without permission, and he could not engage in any occupation except that of lending money or buying and selling old clothes. He could not attend a school.

Met Reality
With Lore of Dreams
The Jew could do nothing to fight against this condition. Open revolt was impossible. He was unarmed and unarmored in a day when one armored knight could destroy a whole town of plain civilians.

The dreamers of dreams among the

Jews searched in cabalistic lore and found one ray of hope. If human flesh and blood could not oppose the power of the armored knights could not the Jews create a super or sub human being whom the lance of the knights could not injure and whose strength could destroy all those who persecuted the Jews?

Dreaming and despairing and hoping brought the legend to the mind of the people as a reality. So much so that to this day there lies in the ancient synagogue of Prague, the oldest synagogue in Europe, a remnant of stone and clay which tradition says belonged to the golem created by Rabbi Lowe, and which saved the Jewish people from destruction in that city.

It is in this spirit that Wegener has staged and acted his picture, except that he chose the most romantic of the legends, one that carries a love affair between the king's courtier and the rabbi's daughter, with the golem as the third figure.

Vaudeville Producer
Has a Variety of Problems
The path of the vaudeville producer is no bed of roses, according to Menlo Moore. In commenting upon the difference between staging for vaudeville and for regular shows, Mr. Moore said that he considered that vaudeville presented greater obstacles. He continued:

"The vaudeville audience demands the best in costumes and scenery—and usually gets it. But fine fabrics and yards of canvas are not all. There must be real talent among the principals, and beauties in the chorus. Imagine the trouble in convincing some of this talent that they must work twice each day for seven days on our acts that travel from coast to coast, when we are competing with Broadway productions that have only two matinees a week. Money is the only attraction that will compensate. And the vaudeville producer cannot figure on the increased box office receipts of a popular play. The vaudeville turn receives a fixed salary, and even though the turn may be as pretentious as a Broadway show, that salary must be kept within the limit that will permit the presentation of the usual eight acts constituting a big time bill."

"The Santos and Hayes Revue, for instance, is an expensive proposition for us. To begin with, there are Santos and Hayes. Then there are Will Higbie and Bobbie Tremaine, the specialty dancers, not to mention the others. Besides the cast, there are the book and the lyrics by Cliff Hess, and the music by Milton Schwarzwald. Schwarzwald travels with the company to conduct the orchestra in each house."

Mr. Moore, with Macklin Megley, will present the Santos and Hayes Revue at the New Brighton Theater this week.

"Girl of Golden West" Screened
The famous stage play "The Girl of the Golden West" will be Ethel Clayton's next production. This is the first time since she has been a Lasky luminary that she has played an out-of-doors part. Miss Clayton will play the part originated by Blanche Bates in the Belasco production.

Brooklyn Theaters

BOROUGH PARK—Ralph Bevan and Beatrice Flint, in "A Slight Interruption," head the bill for the first half of the week. "Gypsy Blood" is the picture. Beginning Thursday Lydia Barry will be the vaudeville topline and "Bob Hampton of Placer" the screen feature.

LUSHWICK—Jane and Katherine Lee have the top-line honors. Lydell and Macy, Lillian Shaw, Horace Wright and Renée Dietrich, Palo and Palet, Fawley and Louise, Fraser and Hunc, Walworth and Princeton and James and Bessie Alken complete the bill.

ORPHEUM—Florence Moore heads the bill, which includes Doc Baker, Polly Ward and company, Cameron Sisters, Val and Ernie Stanton, Paul Nolan, Charles Forsythe Adams and the Two Vandebills.

LOEW'S METROPOLITAN—Harry Steppe, assisted by Dick Lancaster, heads the vaudeville, with Thomas Meighan in "White and Unmarried" on the screen for the first of the week. The Crescent Comedy Four and William De Mille's "The Lost Romance" are the attractions for the latter part.

STRAND—"The Woman God Changed," with Sena Owen, is the film feature, with "Outwitting the Timber Wolf" and a "Toonerville Trolley" comedy also on the program.

NEW BRIGHTON—Al Herman and William Seabury in his "Frivols" share stellar honors. Buzzell and Parker, Mary Haynes and Russell and Devitt are also on the bill.

Burlesque

COLUMBIA—Jean Bedini's "Peek-a-Boo" begins the sixth week of its all-summer engagement.

Miss Battista on the Stage
Miriam Battista is appearing at the Winter Garden in "The Whirl of New York."

On the opening night Miriam shared honors and applause with such noted players as Louis Mann, Adelaide and Hughes, John T. Murray, Dorothy Ward, Kitty Kelly and the host of other stars who make up the cast in this latest of Winter Garden extravaganza. Her appearance at the end of the first act in a burlesque of the old familiar song, "She is the Belle of New York," evoked applause that must have warmed the cockles of her heart. But to the movie fans it must be explained that Miriam is not going to forsake the screen for the stage.

Eva Novak Engaged
Rumor hath it that Eva Novak is engaged to William S. Hart. This may or may not be true, but it is true that she has been engaged by William Fox prior to her contract with Universal having expired. Miss Novak will play the feminine lead in "The Last Trail," a Zane Grey story that Emmett J. Flynn is directing as a special at Hollywood.

Vaudeville

PALACE—John Steel, American tenor, makes his vaudeville debut as head of the bill. William and Gordon Dooley, with the Morin Sisters, in "Dooley's Nonsense"; Harland Dixon and the London Palace Girls from "Tip Top"; Margaret Young, comedienne; Hymack, in "At Bogey Villa"; Signor Frisco, Mel Klee, Adelaide Bell, Bartram and Saxton and the Three Fantoms are others on the program.

RIVERSIDE—Joseph Santley and Ivy Sawyer in "Klick-Klick," are the headliners, with Frank Van Hoven, Vinie Daly, Hall and Coburn, and Mme. Rialta also appearing.

EIGHTY-FIRST STREET—Harry Masters and Jack Kraft head the vaudeville bill. The screen feature is Owen Moore in "A Divorce of Convenience."

FORDHAM—George MacFarlane, baritone, is the topline for the first of the week. "The Woman God Changed" is the film feature. Beginning Thursday, "A Hungarian Rhapsody" will head the vaudeville bill, with "The Wild Goose" for the screen attraction.

HAMILTON—"A Creole Cocktail" is the headline act for the first of the week and "The Woman God Changed" the screen feature. Beginning Thursday, Moran and Mack, "The Black Crows," top the bill, and "The Wild Goose" will be the picture.

JEFFERSON—George Whiting and Sadie Burt, Martha Pryor, Bob and Tip, George and Ma La Fevre, Bernard and Ferris and Schicht's Mannikins are the bill for the first half of the week. Beginning Thursday, the Seven Bracks, Stan Stanley, Ben Smith, Kokin and Galletti, Roberts and Bayne and others are on the program.

MOSS'S BROADWAY—Frank Terry, "The African Duke," heads the bill, which includes Elizabeth Kennedy and Milton Berle, Eddie Cantor, Dunham and Williams, Gold and Edwards and others.

LOEW'S AMERICAN—"Dance Originalities," featuring Ethel Gilmore, is the vaudeville attraction for the first of the week, with "The Lost Romance" for the screen feature. Harry Steppe, and Chappelle and Stinnett are the headliners for the last half and Thomas Meighan in "White and Unmarried" is to be the picture.

PROCTOR'S FIFTH AVENUE—Frank Dobson and his "Sirens," Peggy Carhart, Bernard and Garry, Jones and Merrill, Claremont and Hughes and others are on the bill for the first of the week. Beginning Thursday, Charles Maddock's Musical Revue, Briscoe and Raub, Casey and O'Mara, Henderson and Jerry, Carson and Smith and others form the program.

PROCTOR'S TWENTY-THIRD STREET—Marie Hartmann and Raymond Wylie, Al. H. Wilson, and others, with Eugene O'Brien in "The Last Door" form the bill for the first of the week. The latter part will have "Gypsy Blood" on the screen, and Gracie Emmett on the stage as chief attractions.

PROCTOR'S FIFTY-EIGHTH STREET—Macart and Bradford in "Take My Tip," and "The Woman God Changed" are the features for the first of the week. Beginning Thursday, "Gypsy Blood" will be the picture, with the usual number of acts on the vaudeville bill.

PROCTOR'S 125TH STREET—Jack Kennedy in "A Golf Proposal," and "The Woman God Changed" are on the bill for the first half of the week. Thursday to Sunday, "The Wild Goose" will be the film, with six acts of vaudeville.

Famous Revives Star System
When Arthur S. Kane came back last Monday from his trip West it was announced that Famous Players-Lasky Corporation would return to the star system in pictures.

Mr. Kane has for a long time held ground against the belief that the country favored the new trend of non-star pictures. His conviction is sustained this week by the announcement of a return to its older policy of the largest producing company in the country.

Shadows on The Screen

"The Laurels and the Lady," that most delightful short story by Leonard Merrick, is now a Cecil de Mille picture, and is called "Fool's Paradise." In the cast are Dorothy Dalton, Mildred Harris, Conrad Nagel and Theodore Kosloff.

The third of the series of photoplays starring Gail Kane will be released next month by Pioneer Films. The production will be known as "Wise Husbands." J. Herbert Frank and Gladden James support Miss Kane in this picture.

Only a few close-ups remain to be registered and "Foolish Wives," Von Stroheim's million dollar Universal photodrama, will be finished. It has been under production for over a year at Universal City.

Will Rogers is working on the titles of "A Poor Relation," his most recent Goldwyn publication, made under the direction of Clarence Badger. It is not generally known that Rogers is responsible for the titles of the photoplays in which he stars, although in "Doubling for Romeo" he enjoyed as collaborator William Shakespeare.

Second Offering of "Æsop's Fables" Modernized

Barbara Dean, who makes her screen debut as Mme. Pasquier in "Peter Ibbetson," is a Montana girl whose first dramatic experience was in amateur theatricals in Pittsburgh where she was a student at the Pittsburgh Technology Institute. Before coming to Paramount she appeared in "Sally," the Ziegfeld musical comedy.

"Mice in Council" is the second offering of the animated cartoon series of "Æsop's Fables Modernized," created by the cartoonist Paul Terry and produced by Fables Pictures. It has been set for release by Pathé June 26. The marvelous skill of the artist in animating his subjects is further enhanced by his sense of humor, giving the animals human attributes, and having them perform antics of a highly imaginative sort.

Marion H. Kohn, president of the Consolidated Film Corporation, of Los Angeles, and one of the directors of Federated Film Exchanges of America, Inc., arrived in America from the Coast Thursday morning to attend to matters of importance, look over the state rights situation and confer on federated matters in this city. Mr. Kohn is staying at the Ritz-Carlton.

Al Kaufman, formerly Eastern studio manager for Famous Players-Lasky, has been appointed general manager of European productions by Jesse L. Lasky, first vice-president of the corporation.

Pearl White Has Leased

House to Norma Talmadge
Pearl White, the Fox star, has several places of residence, but her real home is at Bayside, L. I., in a mansion formerly belonging to Clay Greene, the playwright. Before leaving for her vacation in Paris Miss White leased the house to Norma Talmadge.

A screen story may be expected soon from the pen of Samuel Hopkins Adams, the magazine writer. To obtain atmosphere for this, which is a tale of film folk, the author went on location with Charles J. Brabin, one of the William Fox directors, and spent a day at Throg's Neck, where the reteriors for "Footfalls" are being made.

Yale University will confer upon Rex Ingram at the commencement exercises in New Haven late this month the degree of Bachelor of Fine Arts for his achievement in producing "The Four Horsemen of the Apocalypse" from the novel of Vicente Blasco Ibañez. Mr. Ingram was formerly a Yale student in the class of '14, but circumstances compelled him to abandon his college course and to forego a degree.

In announcing the completion of "The Hope Diamond Mystery," a fifteen episode serial, made from the story of the famous Hope diamond, as told by May Yohé, the Pioneer Films has set a release date on August 15. Grace Darmond is the star.

Sessue Hayakawa, the Japanese star in Robertson-Cole pictures, has left Los Angeles for New York, accompanied by

New Dunsany Play and Mark Twain Picture Capture London

"If" Is Mystical but Amusing; Even Stoical Had to Laugh at Absurdities of the "Yankee"

From The Tribune's European Bureau.
LONDON, May 31.—Two pleasant fantasy plays that turn time backward in its flight delighted London audiences at their openings last evening. One was a new play by Lord Dunsany, the other mystical but amusing "If," which was produced at the Ambassadors Theater. The other was William Fox's screen version of Mark Twain's "A Yankee at the Court of King Arthur," which kept the audience of the packed Alhambra Music Hall in roars of laughter.

The hushed Orient spirit of "Gods of the Mountain" broods over some portions of "If," but it would seem that Lord Dunsany's mysticism has been turned more to the uses of burlesque than the tragic heavy, moving tenor of his earlier plays. John Beal, the hero of the story, is a commonplace and everyday business man, who after his day's work in the city regularly returns to placid domesticity with his wife and two children in a suburban villa. John's life is calm and placid, until one day he is visited by Ali, an Oriental, who offers him a magic stone which, if he desires to use it, gives him the power to secure the life that he would have been his had he taken some different turning in life years before. It is O. Henry's story of "The Four Roads of Destiny" again, and John is anxious to know what would have happened if he hadn't missed a certain railway train ten years before. He rubs the crystal and the life he never lived opens out before him.

Play Has No Acts, but Is Broken by Eleven Scenes
John caught the train. Adventure started with a chance acquaintance in the railway carriage with the beautiful and charming Miralda Clement, whom he protects from a brutal stranger who wanted to shut the window. Miralda Clement intrusts John with her secret—she is trying to regain from an Oriental potentate a vast sum due her from her father's estate. John at once starts for the Far East—or, rather, one of the nameless unknown countries whose geography Lord Dunsany alone has charted—and Miralda follows. John kills Hassan, the Orient despot, and becomes ruler of the people in his place, with Miralda as his consort. Seven long years thus pass, but when Miralda suggests that John marry her, he refuses, and she plots with Hafiz, her lover, to kill him. John discovers the plot but has to flee for his life, and returns in rags to England. He is just about to again meet the woman he might otherwise have married when—

cases in New Haven late this month the degree of Bachelor of Fine Arts for his achievement in producing "The Four Horsemen of the Apocalypse" from the novel of Vicente Blasco Ibañez. Mr. Ingram was formerly a Yale student in the class of '14, but circumstances compelled him to abandon his college course and to forego a degree.

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Sessue Hayakawa, the Japanese star in Robertson-Cole pictures, has left Los Angeles for New York, accompanied by

his wife, Tsuru Aoki, Hayakawa is recuperating from an operation for appendicitis, and is making the journey by easy stages. His first stop will be at Colorado Springs, where he will play around in the mountains for a week or ten days. They will then go to Chicago for two or three days and thence to Buffalo, where they will see Niagara Falls. Albany is the next stop on the schedule, and they will journey to New York by boat on the Hudson. Arriving in New York on June 25, Mr. and Mrs. Hayakawa will rest until July 2, when Hayakawa will see the Dempsey-Carpentier fight. He will remain in New York over the Fourth to observe how Independence Day is celebrated in the metropolis, and will leave for the West on July 5, planning to resume production on July 11.

CRITERION TIMES SQUARE
Beginning Today
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Europe's Greatest Artistic Triumph in the motion picture field
PROLOGUE WITH "ELI, ELI" special cast and chorus
BENDA MASK DANCE
TONY SARG CARTOON
Continuous Noon to 11:30 P. M.

RIVOLI BROADWAY AT 49th ST.
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RIVOLI CONCERT ORCHESTRA Frederick Stahlberg Conducting

RIALTO Times Square
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"Appearances"
with David Powell
A Paramount Picture by Edward Knobloch
BUSTER KEATON COMEDY
"The Haunted House"
FAMOUS RIALTO ORCHESTRA
Hugo Riesenfeld and Joseph Littau Conducting